

RECEPTION ANALYSIS OF ANDROGyny ACCORDING TO COLLEGE STUDENT



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Siva Juan Talitha

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RECEPTION ANALYSIS OF ANDROGyny ACCORDING TO COLLEGE STUDENT

Abstrak

Androgini mulai dikenal kehadirannya melalui gaya berpakaian yang ditampilkan oleh selebriti Instagram, Jovi Adhiguna. Tujuan dari penelitian ini untuk mengetahui bagaimana pemahaman dan penerimaan audiens terhadap gaya berbusana androgini yang dikenakan Jovi Adhiguna dalam akun Instagram pribadinya menggunakan teori analisis resepsi. Penelitian ini termasuk penelitian kualitatif dengan melakukan wawancara terhadap empat orang informan dari kalangan mahasiswa dengan latar belakang sosial budaya yang berbeda. Data yang diperoleh kemudian dianalisis menggunakan metode analisis resepsi Stuart Hall. Hasil dari penelitian ini menunjukkan bahwa terdapat beragam pemaknaan khalayak dalam memaknai gaya berpakaian androgini dari Jovi Adhiguna berdasarkan pengalaman dan latar belakang sosial dan budaya mereka.

Kata kunci: Analisis resepsi, androgini, Jovi Adhiguna, fashion, media sosial

Abstract

Androgini's presence began to be known through the style of dress displayed by celebrity on Instagram, Jovi Adhiguna. The purpose of this study was to find out how the audience's understanding and acceptance of the style of androgynous dress worn by Jovi Adhiguna in his personal Instagram account used reception analysis theory. This research is a qualitative research by conducting interviews with four informants from among students with different socio-cultural backgrounds. The data obtained were then analyzed using the Stuart Hall reception analysis method. The results of this study indicate that there are diverse meanings of the audience in interpreting the style of androgyny of Jovi Adhiguna based on their experience and social and cultural background.

Keywords: Reception analyst, androgyny, Jovi Adhiguna, fashion, social media.

"...bukan berarti aku dalamnya cewe, tapi my fashion sense ngga cuma kebatas pada satu gender gitu aja sih" ungkap pengakuan Jovi Adhiguna sebagai seorang penggiat fashion yang identik dengan gaya androgini. The Vice Indonesia (2018, 31 Juli). Kiat-kiat Menjaga Keaslian Diri Ala Jovi Adhiguna [Videofile].

1. INTRODUCTION

Androgyny began to be heard among netizens after the presence of Jovi Adhiguna Hunter with a fashion appearance that was opposite to his gender. Jovi Adhiguna is an influencer who is active on Instagram and often shares photos of himself dressed as a woman. Jovi in several interviews also claimed that he was an androgyny. Jovi Adhiguna's appearance was quite stealing the public's attention because of his uniqueness in dress.

Fashion can be seen first before words are heard. Clothing is an important communication medium. Messages generated through mode depend on several factors, such as cultural background, life experience, etc. (Syahdad Perkasa, 2017) Fashion meets people's live and infuse them. Some follow it and some not. However, selecting of daily clothes affects the way they perceived by others, define the expectation around them and has the main contribution in forming impression (Arvanitidou & Gasouka, 2013). Fashion can express something that is not spoken directly, so fashion is often used to show the personal identity of the individual, but not everyone can interpret fashion in the same way, there are differences in gender, race, age and class. Assessing someone's appearance through fashion is something that often happens in daily life, we often judge someone through their physicality, especially what is shown by how they dress (Trisnawati, 2011). On the other side, androgynous style seeks the unite of male and female body into one, caused to a return to a primordial cosmic unity, which would decrease the confusion of gender roles and the stress resulting from it (Arvanitidou & Gasouka, 2013).

Androgyny is a term used to indicate the same division of roles between masculine and feminine at the same time. This term comes from two Greek words, ανήρ (anér, which means male) and γυνή (guné, meaning female). Bem stated that psychologically, androgyny refers to individuals who have behaviors that pass the standard sex-type that has been established in the social and cultural systems of society (Anindya, 2016). Sandra Bem has conducted research on gender and then classified respondents into categories based on their scores on the masculine and feminine dimensions, resulting in four groups of individuals: (a) *masculine sex-typed*, who scored high on masculinity and low on femininity, (b) *feminine sex-typed*, which scores high on femininity and low on masculinity, (c) *androgyny*, which scores high on masculinity and femininity, and (d) *undifferentiated*, which scores low on masculinity and femininity. Androgyny achieves both goals by combining two gender roles and developing femininity and masculinity (Wood & Eagly, 2015).

Androgyny is different from queer. Around 1990 queer began to emerge into public consciousness, initially queer has a meaning that has a negative connotation. Over time, queer is a word used to support the view of LGBT people. Queer is a term that opposes the normalization mechanism of state power to name sexual subjects, such as male or female, married or single, heterosexual or homosexual, natural or heretical (Eng, Halberstam, & Muñoz, 2005).

Different with unisex, which they seek to mask the body in supposedly genderless clothes, androgyny seeks to unite feminine and masculine in one body. Since the 1920s

androgyny has been associated by a search for greater independence for women, the combining of sex signifies a desire to show masculine power in a woman's body. Look strong and firm, yet vulnerable and seductive. The conflicting emotions that represented are part of the form of androgyny in modern fashion. Fashion androgyny is also a form of self-liberation from gender restraints, from social constructions that establish natural differences between women and men, both in terms of psychological and their behavior. Increasingly androgyny became part of a selection identities, a range of constructed by fashion that covered and made pleasureable (Arnold, 2001)

Androgyny phenomenon still often reap the pros and cons in Indonesia, because basically the Indonesian people still assess human behavior based on one's rights and obligations according to their biological sex. Thus, there are still many Indonesians who are mistaken for differences in androgyny, transgender and homosexuals (Goenawan, 2007). The style of crossing androgyny clothing is still considered a deviant thing because it is not in accordance with traditional customs. There are still many people who oppose their presence. To alienate the perpetrators or to marginalize the perpetrators commonly carried out by the Indonesian people in the androgynous class, harassment also often occurs in those who show their gender identity as androgyny. However, in Indonesia there is also no anti-discrimination law that is clearly related to gender identity or sexual orientation. Often arising discrimination acts directed at androgyny, which can have an impact on their confidence. Androgyny tends to describe gender identity rather than sexual orientation. Gender Identity on the other hand, is the social definition of being a male or female (Speer, 2005; Lilosseliti & Sunderland, 2002; Weatherall, 2002). Gender identity itself refers to each's person internal and individual experience of gender. It is a person's sense of being a woman, a man, both, neither, or anywhere along the gender spectrum. A person's gender identity may be the same as or different from their birth-assigned sex. When viewed from the context of fashion, androgyny is someone who adapts part or all of the dressing style of the opposite sex. Over time, androgyny is no longer related to gender and gender roles, but androgyny has entered into patterns and lifestyles in society (Anindya, 2016).

The existence of androgyny in Indonesia has not yet fully gained a place in the community. Because the community still views 2 gender, masculine and feminine. The existence of models with androgynous appearance in Indonesia also often gets pros and cons by dismissing feminine and masculine standards in one body. Androgynous appearance often gets scorn or bully to intimidate so that it has an impact on the crisis of self-confidence. Not being accepted in the circle of friendship is one of problem felt by androgynous models. From

this case the androgynous person will be more selective in accepting new people and choosing friends.

In Indonesia, androgyny is increasingly known as the emergence of public figures who recognize themselves as androgyny. Jovi Adhiguna Hunter, this 27-year-old man claimed that he was androgynous. From several interviews, he did not hesitate to acknowledge his identity as androgyny. Starting from his hobby of designing women's clothing until he was interested and now Jovi always uses women's clothing in his daily life. Jovi is known from Instagram social media and has now become an influencer on social media with 370 thousand followers (in October 2018). Jovi as an influencer on Instagram often uploads his feminine and fashionable daily fashion style. Most of Jovi's photo uploads on Instagram relate to his usual everyday style of wearing which is also an inspiration for women to mix and match their outfit.

Known as a content creator and stylish, made Jovi Adhiguna's Instagram account has many followers. This makes Jovi often being a target to advertise a product. Jovi often receives endorses from several well-known clothing brands in Indonesia. The unique way of dressing from Jovi Adhiguna is being the center of attention of many people, many Indonesian people have begun to accept Jovi style that is different from their gender. This can be seen from the many positive responses and compliment in Jovi Adhiguna's Instagram comment column.

The study of interpret of media content is related to the theory of reception analysis. Analysis reception, tries to give meaning to the understanding of media texts (print, electronic, internet) by understanding how media text characters are read by audiences. Individuals who analyze media through acceptance review focus on the experience of the viewer and audience (audience / reader), and how meaning is created through experience.

Audiences are positioned as those who have the power to create meaning independently and act or behave according to the meaning they create in the media text. The process of interpretation occurs when the media is able to give its own meaning to the media consumption ritual that is carried out every day, in a social context. Consumption of media content is able to share one's experiences with others through the stages of media use (context of media use) with the introspection of interpretations, retrospect (perception), and someone's verbal statement for their activities consuming media (Hadi, 2008).

The audience in reception analysis is that participants who are active in constructing and interpreting the meaning of what they have seen, read and heard in accordance with the cultural context. The meaning of media text is not a transparent feature but rather a product of

interpretation from readers and viewers (Hadi, 2008). The results of this study are representations of audiences who incorporate social identity and subject position. Every individual has many identities, consciously or unconsciously and maintained, including age, race, gender, nationality, ethnicity, sexual orientation, religious beliefs, and class.

The development of androgyny originated from the concept of gender identity created by Sandra Bem in 1974 which explained that individuals have an equal gender identity between feminine and masculine sides. Androgyny is an individual representation that fuses feminine boundaries and masculinity so that it is not clear so as if the individual shows both identities simultaneously in him (Perdana & Ali, 2017). This concept is increasingly developing not only related to gender identity or role but has penetrated into the world of fashion or style in wearing clothes to the community (Perkasa, Joni, & Pascarani, 2017).

Reading, listening, and seeing are easily recognized as the audience's ability to engage with media content. Seeing lies at the intersection of "media," "text," "audience," "acceptance," and "subject." This is implicitly (and functional) defined at the end of the recipient of the transmission communication model where it is only due to the previous production and distribution of a media text. The viewing process is understood differently depending on the capacity given in looking at the environment, assumptions about the medium being seen, and the role that allows the agent to see (Simoach, 2011). The audience will reconsider what they have seen and then reconfigure the meaning to suit their experiences (story of life) and values (Butsch, 2011).

The message in the media is a combination of various diverse signs. The message or text in the media is also open or polysemic so that ambiguity can occur in interpreting a message, so the message maker forms a *preferred meaning*. In *preferred meaning* is the dominant meaning offered in the text. Media texts usually direct the meaning of the audience in accordance with the media want. However, the decoding process can change the reception of the initial meaning of the message delivered. These differences are influenced by the background of the audience such as perspectives, thoughts and past experiences or differences in meaning arises because of differences in social position, the cultural experience between readers and media producers (Hall, 1993).

Hall identified three hypothetical positions from the process of decoding or interpreting audiences in interpreting media content:

1. *Dominant-hegemonic position*, this position is said to be ideal because the audience can accept the meaning according to what the message sender connotes.

2. *Negotiated code position*, in this position the audience is sufficient to understand the program codes that have been defined by the program maker but the audience also designs its own interpretation of the meaning that has been made by the media.
3. *Oppositional position*, at this stage the audience does not receive the message according to what has been sent even they create meaning that turns around with what the media has made (Hall, 1993).

The meaning in the media is not something that can change. Media text gives rise to meaning only when the text is received, read or heard. The audience is seen as a producer of meaning, not only consumers of media content. They interpret the contents of media texts based on subjective experiences related to certain situations.

Along with the development of communication technology, the community is facilitated to conduct long-distance communication with a very short time. This also creates new media that have a considerable influence on the users of these technologies. New media is a term intended to cover the emergence of digital, computer, or information and communication technology networks in the late 20th century. The term 'new media' appeared to capture the curiosity quite quickly from the late 1980s, the world of media and communication began to look very different and this difference did not occur in just one element, even though the actual time of change might differ from medium to medium. Printing, photography, television to telecommunication are media that continue to grow and they never stood still (Lister, Dovey, Giddings, Grant, & Kelly, 2009). The advantage of new media is that it is real time, where users can access information and receive messages anywhere and occur very quickly as long as they are connected to the internet network (Puspita, 2015).

The function of the media is not only in disseminating information but also as an institution that creates and controls the market for commodity products in a community environment. The media always instill the ideology of each product until the target object is affected by the propaganda hidden behind the show. Therefore, every product that is disseminated by a media will be well received and absorbed by the public.

New media gives a new concept in viewing, which is characterized by forms of digital content, usage mobility, and an increase in direct interactions now converted as using, interacting, and searching. Likewise with video games, personal computers, surfing the internet, social networks, e-mail, cellular phones, and so on. All of them increasingly ignore views as the right verb to describe individual encounters with such media technology

(Simoach, 2011, pp. 77-78). From this new media that ultimately creates convenience in disseminating information and creating a public opinion about the information or messages they receive. The emergence of new media, it also created a close link with the presence of the internet. The presence of the internet is very beneficial for its users. Now, with the internet unifying the world as if it has no more boundaries in interacting. The internet has become a part of people's daily lives in most parts of the world (Situmorang, 2012, pp. 73-87). Differences in the audience in the development of the internet can also be seen. The audience on the internet has the ability to provide direct feedback and its relationships are interactive. Meanwhile, the process of audience communication in conventional media is linear, even though many conventional media have opened interactive channels for their audiences through feedback mechanisms. Both audiences are active, but audience activeness on the internet passes audience activeness to conventional media (Hadi, 2011).

The internet also provides *social networking sites (SNS)* where users can create public or semi-public profiles in a restricted system. The uniqueness of *SNS* is that it allows users to articulate and make their social networks visible. Social network sites provide opportunities for users to create personal identities in a visual format on internet media. Users can present themselves as they want to show by displaying photos, self-identity and things according to their interests (Purworini & Sugiyanti, 2012). Through *sns* users can also interact with anyone who is well known or even a stranger. Interactions that are intertwined are usually motivated by the similarity of interests (Boyd & Ellison, 2008). Social networking sites are virtual communities where users can create public profiles, interact with friends in the real world, and even interact with strangers who share common interests (Cana & Kaya, 2016). The social networking system has been utilized in various fields such as education, security and even the political field. This is done because there are many users on social networking sites and it is felt that *sns* has the potential as a place to give messages, invite or influence other users.

The growing development of internet access seems to make it easier for users to search for information so that many people now depend on social media. This happens due to ease of use, speed, and range. Social media can also now change public discourse in society and establish trends in various topics related to environment and politics, to technology and the entertainment industry (Stoney, 2013, p. 5-6). Social media also contains sociality that will encourage the intensity of usage by increasing the influence felt by the user. This is a technological capability that can provide a place to "socialize" on social media (Brooks, 2013). According to Livingstone (1999) the development of the internet and modern media

also changes media relations with audiences, resulting in a shift from one-way communication to interactive communication between the medium and users. So that audience research can understand media changes and changes in audiences in the view of the analysis of production, text and audiences.

The emergence of social media comes largely from the evolution of technology to provide a unique experience for users that allows users to connect in unique ways that were not possible before. The user experience referred to in this study applies the definition of experience as the content of direct observation or participation in an event (Gangi, 2016). According to Frommer, internet users now use their time more to access Instagram social media. Instagram is an online photo sharing service, video sharing, and social networking (SNS) that allows users to take pictures or videos, and then share them again on other platforms (Sheldon & Bryant, 2016). The use of Instagram itself is not entirely for communicating, but for personal use, which gives rise to other satisfaction in the form of compliment or likes after uploading photos (Huang & Su, 2018). There are differences between posts and posts on Instagram. Post only information - pictures and videos with or without text - provided by the poster. A post also includes followers' reactions to posts, such as comments or likes. Responding to each other by commenting on posts or responding to comments is a reciprocal interaction that occurs on social media (Russmann & Svensson, 2016).

Along with the development of communication media, as if giving space for individuals to self-development. One of them is by using the internet as a form of self-presentation. This is what finally led to the micro-celebrity label for people who gained their popularity in new media.

One concept in the context of new media is micro-celebrity, which is understood as a new style of online performance that involves increasing popularity through web technologies such as videos, blogs, and social networking sites (Senft, 2008). So the limitations are clear in identifying a 'celebrity' born through new media, of course, not first popular through the form of mass media. There are two types of micro celebrities, namely achieved and ascribed (Marwick, Diaz, & Palfrey, 2010). A conscious micro-won which is a celebrity label based on individual choices in improving status and popularity; whereas micro celebrities who are ascribed are celebrity positions generated through media production like that, such as the paparazzi or blog gossip.

Microcelebrity makes their daily activities a commodity that can be displayed to the public as well as influencers who influence the public. Jovi Adhiguna can be said to be one of

the microcelebrity on Instagram, he often exposes the daily activities that play an androgynous role as uniqueness of him that he highlights. Starting from the uniqueness, Jovi began to get a lot of attention from the public so that what he did looks interesting and this is also a concern for advertisers to collaborate with Jovi in advertising a product. Because, from the power of Jovi Adhiguna on Instagram, he is very influential in shaping public opinion.

This study has a tendency that refers to the Desliana Dwita & Desi Sommaliagustina study (2018) *INTERPRETASI FEMINISME: ANALISIS RESEPSI KHALAYAK PEKANBARU TENTANG FILM 'KARTINI'*. In this research, it examined the audience's meaning of the contents of interpretation of feminism from Kartini film. This type of research is qualitative using interview techniques in collecting data.

The research question this paper is: "How audience reception perceive about androgyny identity from Jovi Adhiguna Hunter on his personal Instagram account?". Participants who have different social and cultural backgrounds, will have different interpretations in interpreting media texts.

2. METHOD

The method chosen in this study is qualitative with a constructivist paradigm, according to Creswell the qualitative research method is an approach or search to explore and understand a central phenomenon (Raco, 2010). The type of research conducted is qualitative research with reception analysis methods. The analysis in this study will be described descriptively by compiling a systematic, factual and accurate description of the facts and nature of the population or object (Tunshorin, 2010). Reception analysis is used to find out how audiences understand, interpret message content (produce meaning), based on experience (story life) and their views during interactions and consumption of online media content so far (Hadi, 2011).

The technique used in the study is by in-depth interviews. Primary data is obtained through in-depth interviews with four informants. This study took place at the Muhammadiyah University of Surakarta, especially in the S1 program. The age category of informants from 19-21 years old. This age category is known to have proximity to internet usage. Millennials or generation Z (January 1998-present) are already included in digital native which spends almost all of its time to interacting through social media. Digital native itself is a young generation born when the internet has become part of their lives (Helsper & Enyon, 2009). Mitchell and Walsh (2004) said that men and women want different products

and they have different ways of thinking to get the desired product or item. A study was conducted to find out how gender affects consumers in decision making. Fashion will always be a conversation from generation to generation. Generation Z is known to have unique tastes. According to Tapscott (2008) this generation wants freedom to act from choosing to freedom of expression, very happy to do a combination and personalization besides being very active using gadgets. Experiences in different generational periods affect the way a person thinks and acts, also causing different attitudes and behaviors from each generation group (Strauss & Howell, 1901). The generation Z's relationship with the Internet seems to provide insight and an open way of thinking. For them fashion is not always related to gender, so clothes do not always represent only one sex.

Instagram is the most popular social media used by digital native. Digital native also has a development of critical reasoning from their experiences as social media users (Supratman, 2018). Respondents will be selected by purposive sampling. The purpose of this sampling is to gather as much information as possible from various types of sources and construction. The meaning of Jovi Adhiguna Hunter presentation as androgyny among FKU UMS students was determined by the following criteria:

- a. Communication students (19-21 years old)
- b. Following Jovi Adhiguna Instagram account since 2017

In-depth interviews were conducted to gather information from respondents. Research subjects were asked to do retelling about the images displayed and consumed. The subjects in this study were four informants, two women and two men from Muhammadiyah University of Surakarta consisting of Dika (Informant 1), Gilang (Informant 2), Vanka (Informant 3) and Ayinul (Informant 4). Differences in the background of informants become a focus in the selection of informants. The background of the informant's experience is that they have experience of friendship with androgynous gender and know that they also follow Jovi Adhiguna's Instagram account. The selection of informants with such criteria is considered to be representative of the research subjects. The object in this study is the way Jovi Adhiguna get dressed as an androgyny which he uploaded on Instagram social media. In-depth interviews were conducted to get opinions and impressions based on the information provided. Face to face interview method is considered more effective because it can obtain detailed information related to how the informant interprets messages from the media based on his experience without any intervention from other parties. The interview process is carried out by meeting the informant and asking questions that have been prepared and answers from the informant recorded using a mobile voice recorder.

Data obtained from the interviews were then analyzed using the Miles and Huberman model data analysis techniques which were carried out in three phases, including: data reduction, data presentation, and drawing conclusions and verification. After the in-depth interview process, data reduction is carried out, which is the process of summarizing the information obtained in the field. Then data is collected in categories or themes based on answers from informants. Next presents the data in the form of narrative text until finally drawing conclusions (Rijali, 2018).

Analysis of receptions in this study was conducted to find out the meaning of audiences and produce messages to Jovi Adhiguna Hunter with gender androgynous identities through Instagram social media accounts and interpreting Jovi Adhiguna's appearance (producing meaning), based on experience and views while interacting with the media. In other words, the messages from Jovi Adhiguna's appearance are subjectively constructed by an individual audience. According to Jensen (Pujileksono, 2016) there are three stages in this reception method, that are; collecting data, analyzing interview results or findings, and interpreting reception data. Triangulation of data sources is done to check the validity of data and compare data obtained through informants about the same data, to find the meaning behind the data.

3. RESULT & DISCUSSION

Audience acceptance related to the reception of messages by the media is motivated by differences in the experience of each individual. Researcher wants to see how audiences from different backgrounds are related to the acceptance of androgynous gender identity through Jovi Adhiguna's dress style based on a variety of informants' experiences. Interview results from 4 informants found several findings of the informant's acceptance of androgyny. All informants were asked their opinions on their experiences regarding the gender identity of androgyny. The results of the interview resulted in two categorizations consisting of androgynous construction and acceptance of Jovi Adhiguna's style of dress. The following are the results of a reception analysis that shows how audiences are receiving androgyny through photos in Jovi Adhiguna's Instagram account.

3.1 Construction of Androgynous

Message reception by audiences varies based on the cultural experience that is owned by the audience. According to Hall, three things that influence the process of meaning production, which are the framework of knowledge, relations of production and technical infrastructure (Durham & Kellner, 2006). Understanding the meaning of androgynous construction are highly diverse because it is influenced by the cultural experiences of each individual. Gender is a society's view of the different roles, functions and responsibilities between men and women which are the result of social construction and can be changed according to the times (Juditha, 2015). Androgyny itself is a combination of masculine and feminine in one individual. Each informant has different responses related to androgynous individuals.

...Saya tidak mempermasalahkan dengan pilihan yang mereka pilih, kita tidak bisa menghakimi dan mendiskriminasi pilihan mereka yang berbeda. (Informan 1)

...feel bad, karena mungkin mereka sebenarnya masih bingung dengan jati dirinya namun kita perlu mengenal orang tersebut lebih dekat sebelum menilai lebih jauh. (Informan 2)

In their presentation, informant 2 felt an abnormality in individuals with androgyny. Because in general, a person is considered normal if the gender identity is in matches with the sex of that individual. Abnormal behavior has something to do with abnormal psychology. In essence, the concept of normality and abnormality is very vague in its limits, still biased. Because the habits and attitudes of individuals who are considered as normal for a group of people, can be considered abnormal by other groups of people (Febriany & Qomariyah, 2017). Normal and abnormal attitudes of a person can be assessed from the norms prevailing in a social group. Norms are not generally stated explicitly as in the law. Norms, usually passed through a process of socialization about how people should behave properly (Ruman, 2009). Normal and abnormal assessments occur if a person behaves not according to the norms held by the community.

Humans are basically unique, women can be masculine and men can be feminine. The levels will also differ from one person to another. Feelings in a person that makes them feel as male or female are not recognized by society as an indicator of gender identity (Liem, 2012). This description of femininity and masculinity becomes a form of formation of men and women. So if there are deviations from the form or pattern that is considered by the community as deviant behavior, then there are still many people who are in androgyny choose not to show

themselves (Goenawan, 2007). Likewise, explained by informant 2, who still regretted someone's choice to become androgyny.

...ngga masalah sih buat aku, kayaknya orang yang androgini cuma sebatas looknya, tapi secara emosional masih mengikuti jenis kelamin aslinya. (Informan 3)

...ngga masalah selama dia ga memberi dampak yang negatif buat orang lain, cuman kalo buat aku sendiri sih ngerasanya kurang pas aja karna dia sendiri masih kayak belum bisa menentukan gitu kepribadiannya kayak gimana. (Informan 4)

Androgyny construction obtained by the informants is also based on the experience of those who have friends or acquaintances who have androgynous gender in their social circle. The circle also influences in forming individuals. So, this affects how they respond to androgyny.

...banyak sekali saya menemukan dan berjumpa dengan mereka yang “Androgini”. Pilihan menjadi seorang Androgini bukan tindak kriminal yang dimana kita harus menghakimi dia dari segi hukum dan sosial. (Informan 1)

...yes, aku rasa sih wajar dan normal-normal aja ‘dimata’ aku, karena selama dia nyaman dan tidak mengganggu aku rasa fine-fine aja sih. (Informan 2)

...ada, gapapa sih sebenarnya cuma kadang agak gimana gitu kalo temen aku lagi pakai baju yang terlalu terbuka. (Informan 3)

...selama ini aku ngga punya sih temen yang androgini, tapi kalopun ada ya aku mungkin biasa aja didepan dia cuman tetep buat aku kayaknya ngga pas aja gitu antara penampilan sama jenis kelaminnya. (Informan 4)

The development of the era of modernization and globalization has influenced the thinking of people who are no longer conventional, creating tastes and lifestyles that have no limits. Humans began to realize the difference between the concepts of sex and gender. Now, androgyny identity is not only associated with gender and role issues, but androgyny identity is included in the lifestyle of modern society in particular. As the development of fashion also gave an impact on the introduction of androgyny to the community. Genderless or androgynous fashion is now supported by the many fashion events that are held. The representation of androgini is appeared through dress, make up and gesture, therefore one body can be said as the unity of androgyny when the value of feminine and masculine appear on dress, make up or gesture in one body (Hamenda, 2012). By acceptance of gender expression, post modern western culture are likely to show towards androgyny. The concept

has been there since the 1920's and has emerged occasionally throughout the history of fashion. Post modern also exert influence on fashion, clothing no longer reflects the social status of the user. For example, in the 19th century, clothes that were overly considered in terms of their form were connected with prostitution, now that is no longer valid. A woman's body is no longer an object of desire in fashion, more as an image shows that the empowerment of today's female models. Fashion is a sign system is not merely reducible to the commodity-form but is an exchange of product, bodies (biological and textual), subjects, meaning, desire, etc (Kaite, 1987).

Recently, the trend has taken over the world fashion industry by making fashion genderless (Ranathunga & Uralagamage, 2019). Fashion has been manipulator of gender identities. Fashion has changed the ideal gender characteristics by converting masculine into feminine, feminine into masculine or a fusion of both (Marcangeli, 2015). In 1920s androgynous style known as the Garconne look (boy-like girl look). This style became popular in the 1920s confirmed when Coco Chanel provided woman an option to wear pants with a masculine silhouette. The Androgyny concept is gaining control over the world fashion industry by juxtaposing traditional norms. The acceptance of the style depends on the people's attitudes and the way they perceive it. Communities which are not much exposed to gender expressions and have strict cultures avoid accepting the style, considering it to be inappropriate due to the lack of awareness of the true meaning of the concept (Ranathunga & Uralagamage, 2019). Gender expression is how a person expresses their gender. This can include behaviour and outward appearance such as dress, hair, make-up, body language and voice. Androgyny look give both gender freedom to choose. Fusion of men's and women's wear on fashion ramps has become a common event which was started by Prada in 2010. Then, more of the other brands stepped in recently which makes people more familiar with the concept of fashion androgyny or genderless.

Besides to the fashion week event, the introduction of gender and androgynous appearance is also inseparable from the support of technological development. The habit of expression through social media especially Instagram is free, making androgyny more well-known and even genderless fashion more popular. In the fashion industry, the rise of social media has created the boom of influencer marketing social media. Social media influencer marketing has successfully changed the way that brands interact with consumers, especially in regard to lifestyle branding (Glucksman, 2017). Now, appearance is no longer a matter of attracting attention, but rather a medium of communication of character and self-representation. From

some of these factors, people are now beginning to recognize, understand and accept the appearance of androgyny which often begins to appear.

Androgynous construction for informants in the form of how they dress. In this case informant 1 is in a *dominant hegemonic* position where he can accept the presence of androgyny in his friendship. Seen from a family background that gives an understanding of gender does not always correspond to the sex and has a family that is more accepting of differences and renewal of information, creating informant 1 more openly will show differences in their lives. For informants 2 and 3 being in the *negotiated reading* position. If seen from the background of informants 2 and 3 almost have similarities where they are taught that gender and sex must have harmony, but does not limit them in getting along and still respecting differences of opinion in the circle of friends. For informant 4 in the *oppositional reading* position, she claimed that she did not have friends with androgynous genders, but for her androgynous individuals were less compatible with her understanding of sex and gender.

...kalo buat aku sendiri sih ngerasanya kurang pas aja karna dia sendiri masih kayak belum bisa menentukan gitu kepribadiannya kayak gimana. Aku ngeliatnya juga ini orang kok kesannya abu-abu banget gitu ya. (Informan 4)

This understanding emerged also influenced by how the family background of informants 4 in giving an understanding of gender

...di rumah biasanya aku diajarin kayak anak perempuan ngerjain pekerjaan rumah kayak masak gitu-gitu, terus kalo soal perilaku harus lebih lembut, buat yang laki-laki ya diajarin buat ngerjain hal-hal yang lebih berat dari perempuan dan diajarin buat jadi cowo yang ngga gampang nangis. (Informan 4)

Communication in a family is an important part in building self-confidence among family members. Communication patterns and parenting will have an impact on children's development and how children behave in their social circle. Family is the first place to learn for the children. Through the family the child knows the world around him and the patterns of interaction that apply daily, through a process of socialization, individuals learn to know and understand their behavior. With the socialization of each individual will know each other's role in society. The function of family socialization is the initial process where the child's personality is determined through social interaction. The main agent in this relationship is the family, and the first contact of the child is almost only with members of this group (Nuraida

& Zaki, 2017). This can be seen in how the family of informant 4 becomes a *significant other* in shaping the perception of androgyny that her encounters in her social circle.

3.2 Reception of Jovi Adhiguna's fashion

In the style of dress, androgyny also combines the style of men and women, as well as masculinity and femininity in one body, so they look different from the style of appearance of people in general. The appearance of Jovi Adhiguna shows that his fashion sense is not limited by one gender only. The androgynous gender identity picture presented by Jovi Adhiguna reaps diverse acceptance from the public. The reception of Jovi Adhiguna's dress appearance was acceptable to some audiences with several responses.

...aku setuju sih, pakaian kan cuma case-nya doang kan dalemnya kan orang ngga tahu kayak gimana. Bahkan kita bisa bedain mana androgini mana transeksual mana transgender, kalo transeks sama transgender otomatis mereka udah merubah seluruh tubuhnya kalo androgini kan cuma apa yang dia pakai dari perpaduan dua gender itu. (Informan 1)

...Kalo aku sendiri sih setuju, aku rasa as long as dia nyaman begitu yaudah kenapa engga, daripada kayak kita nyacatin (merundung) tapi itu ngga membuat dia ke arah yang lebih baik kan kasian. (Informan 2)

...Kalo aku sendiri, karena pakaian-nya Jovi emang agak kayak cewe tapi ngga terlalu terbuka masih ngga masalah sih. Karena pakaian dia juga ngga saru-saru banget menurut aku dan gaya pakaiannya dia juga keliatan classy dan oke gitu diliatnya. (Informan 3)

Fashion is never static, never fixed, and always changes. Fashion also has a function as a medium of communication, androgynous fashion itself has the meaning to convey messages through a combination of masculine and feminine styles. Fashion has a close relationship with gender, how fashion can construct, mark and reproduce conventional sex in society (Barnard, 2009). Society has given their respective views aimed at men who are identical with all masculine attributes as well as women who are identical with all feminine attributes in appearance. Though the clothes are worn not just cover of the body but also have meaning and carry a message. As time goes by, women who cling to skirts, corsets, and lace are now beginning to 'recognize' trousers that were once identical to men (Prabasmoro, 2006).

Different from informant 4 who has other responses regarding the style of dress displayed by Jovi Adhiguna

...sebenarnya ngga setuju sih, alasannya ngga setuju tuh karena kurang pas aja gitu, seorang laki-laki tapi pakaiannya terbuka terus bukannya laki-laki harusnya gentle ya, tapi dia malah pake baju yang seksi-seksi kan kayak jauh aja gitu dari kata laki.

There are still many who identify androgyny while discriminating against them, according to Bem this happens because androgyny is considered to have no clear standard sex roles (Silverio, 2017). The difference in audiences in receiving messages about androgyny is inseparable from the culture and background of each individual.

In the matter of dress, informants also have different responses regarding the style of androgynous dress displayed by Jovi Adhiguna.

...Ada sih beberapa, mungkin kayak yang dia pake baju unisex. Kayak pakai kemeja terus diapain, pas antara tahun 2017-2018 kan pernah kemeja kan ada yang dimasukin satu terus yang satu dibiarin keluar nah yang kayak gitu biasanya yang aku tiru karna menurut aku bagus nih. (Informan 1)

In applying Jovi Adhiguna's style of dress, informant 1 claimed to have adapted a style of dress that included unisex. Unisex dress tried to conceal gender differences showing a masquerade of equality for all, obscuring the identification of sex. Denial of the differences (Syahdad Perkasa, 2017) of sexuality and even different shades of it equals to the overstressing of diversity (Arvanitidou & Gasouka, 2013). Unisex seeks to mask the body in supposedly genderless clothes. Unisex clothing also functions as an opposition and reaction to 'normal', masculine and feminine clothing. It empowers consumers and users of unisex clothing by emphasizing them as fashion progress, allowing them to communicate a fashion statement (Vasan, Pujar, & Gopalakrishnan, 2017). Unisex clothing also mediates gender gaps in clothing, so that a person's choice in appearance without having to be limited to one gender.

...kalo ter-inspirasi sejauh ini engga sih, karena kayak aku ngga suka ngikut-ngikutin satu orang tuh jadinya kita kayak obsessed gitu, nah aku ngga pengen kayak gitu. (Informan 2)

...Aku suka liatnya doang, dan bentuk body-nya beda banget sama aku. Jadi cuma bisa kayak "ih bagus banget ya di-dia, apalagi kalo cewek yang badannya yang sama kayak dia mungkin bagus kali ya" tapi aku ngga bisa meng-aplikasikan itu di aku. (Informan 3)

...Kalo dari cara berpakaianya Jovi ngga ada sih yang aku ikutin (Informan 4)

In wearing androgynous fashion, users do not merely follow trends, but have become a style of dress since long ago. Androgyny fashion users also want to convey their social status, emotions and feelings to their interests (Perkasa, Joni, & Pascarani, 2017). According to

Feinman, the results of the study indicate that there is a smaller possibility for men to adopt a feminine identity because boys face more negative consequences than girls who adopt masculine behavior (Khurana, 2015). This can happen because society still attached to gender-oriented, so women adopt a higher masculine silhouette than men adopt feminine silhouettes, and men who adopt are called or ridiculed as homosexuals. Feminine men are not always synonymous with homosexuals. Gender stereotypes in society are also frequently encountered, gender stereotypes seem to provide fixed ideas about the nature and abilities of men and women and how people should behave based on their gender. Gender stereotypes such as men should not cry, so the matter of clothes used, such as men wearing earrings or pink clothes will be identified with women. This kind of stereotype is not always wrong, but its appearance seems to compartmentalize and limit the individual in thinking, expressing, acting and opinion (Silvia, 2016). Cultural norms and expectations are related to the meaning of being a man or woman and are closely linked to appearance mean clothing, because clothing is the most important point of representation of the identity. At this point the clothing has a big role. When the concept of clothes is concerned, the concept of fashion is emerging. Now, fashion is not about the construction of gender stereotypes but about gender deconstruction. Today's fashion revolutionaries are not interested in feminizing men or gold women, rather they are aiming to blur the masculine / feminine divide and eliminate those labels. And it means gender fluidity in fashion (Akdemi, 2018).

Regarding how to dress androgyny from Jovi Adhiguna, informant 1 is in a *dominant hegemonic* position, but in adopting Jovi Adhiguna's style of dress, informant 1 enters the *negotiated reading* position. The paradox in the opinion of informant 1 can be seen from his statement that is not a problem with the appearance of androgyny from Jovi Adhiguna, but informant 1 is also not fully inspired by the fashion of Jovi Adhiguna, he claimed to only adopt the unisex style of dress which according to him was appropriate to be used and applied in his daily life. While informants 2 and 3 entered the *negotiated reading* position, and informant 4 was in the *optional reading* position. Seen from the answers of all informants, it shows that family background, education and friendship have an influence in accepting androgynous gender identity and in following the style of androgyny, this also answers from the focus of this study that all informants who are audiences / followers of Jovi Adhiguna also have different opinions in producing meaning based on their experience in using media.

4.CLOSING

This study shows the results of experience, socio-cultural background, family, knowledge and media consumption affect the audience in decoding. The meaning of audiences to the message constructed by the media according to Stuart Hall's model of audience acceptance analysis theory is divided into three categories; dominant reading, negotiation reading, and opposition reading.

The results show that there is variousity in the audience's understanding of interpreting messages by the media. The implementation of Stuart Hall's theory can explain the analysis of the reception style of androgynous dress displayed by Jovi Adhiguna in his personal Instagram account. There is one informant who disagrees with Jovi Adhiguna's appearance which looks different and often does not match his gender. Participants thought if the way androgyny dressing, it was not in accordance with what was taught by her family. In some situation, influenced by participants' family and peers, they assumed that androgyny as abnormal.

However, on Jovi Adhiguna fashion issue, the participants are in dominated reading position because they can accept Jovi Adhiguna's style of appearance that is opposite with his gender. They assumed that clothing is just appearance, and fashion androgyny is a form of freedom from gender constraints and social constructions that distinguish between men and women. Androgyny fashion in men also has a meaning to show they are different from transvestites, while androgyny fashion in women to show a powerful side.

By adjusting the socio-cultural background and experiences of informants, the meaning of the audience is the style of androgynous dress of Jovi Adhiguna compiled into two reception hypotheses including: dominated reading, which shows that the informant agreed on the style of dress worn by Jovi Adhiguna and oppotional reading, the position of the informant stating disagree with Jovi Adhiguna's style of dress.

Analysis of audience reception is conducted to study the relationship of audiences with the media. Different experiences, social backgrounds, culture and media consumption of each individual gives a difference in interpreting the message conveyed by the media. This is consistent with the theory of reception analysis which states that contextual factors influence audiences in reading and understanding media texts. Through the message presented by the media does not have a major influence on the interpretation of the audience. Otherwise, the audience has a strong position in creating meaning for media texts.

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